

# CANYON CINEMATHEQUE

The only regular Bay Area showcase for personal and Avant Garde cinema.

'75

## MAY 1 BAY AREA PREMIERE OF "THE STARS ARE BEAUTIFUL" by STAN BRAKHAGE

plus a selection of his earlier films:

ANTICIPATION OF THE NIGHT (1958) 42 min. Color  
DESISTFILM (1958) 7 min. B & W  
THIGH LINE LYRE TRIANGULAR (1961) 5 min. Color  
PASHT (1965) 5 min.

MAY 1 BAY AREA PREMIERE  
THE STARS ARE BEAUTIFUL by Stan Brakhage (1975) 20 min.  
plus a selection of his earlier films including:  
ANTICIPATION OF THE NIGHT (1958) 42 min.  
DESISTFILM (1958) 7 min.  
THIGH LINE LYRE TRIANGULAR (1961) 5 min.  
PASHT (1965) 5 min.

OF THE STARS ARE BEAUTIFUL, Brakhage has written, "This is the first sound film I've completed since 1962--the first sync sound ever. It is a philosophical film...extending the realm of BLUE MOSES. Its finest viewer, so far has written:

'The sun,--moon--and stars, really are the footprints of God.  
'--- and the broken fragments of the mirror that reflects reality --  
and they are quite beautiful. I had not seen them before.--  
John Newell

THE STARS ARE BEAUTIFUL is dedicated to James Broughton



Jerome Hill

## MAY 8 JEROME HILL'S "FILM PORTRAIT"

"Jerome Hill's FILM PORTRAIT is one of the key works in the comparatively new genre of the diary film, the autobiographical film. It's a genre of film where the author works basically with the footage that comes from close around his own life. By means of this footage he leads us into the period or the class from which he comes, or into his own ideas. In this particular case, among other things, through FILM PORTRAIT, Jerome Hill leads us into a social background that is not only very uniquely American but which also is about the least documented in cinema--at least not as genuinely as Jerome Hill does it in his film; the life, the feeling and the style of the well-to-do American class at the beginning of the century. Specifically, the film deals with the family of James J. Hill, the family that built the railroads of America and the development of Jerome Hill, himself, as a Young Man and an Artist. Since the period dealt with in this film coincides with the development of cinema as a Young Art, and the development of the Avantgarde film as a form of cinema, FILM PORTRAIT becomes also a film about the liberation of an artist from the bonds of his family, his class, the fashionable art styles, and one thousand other bonds; a liberation through cinema." Jonas Mekas

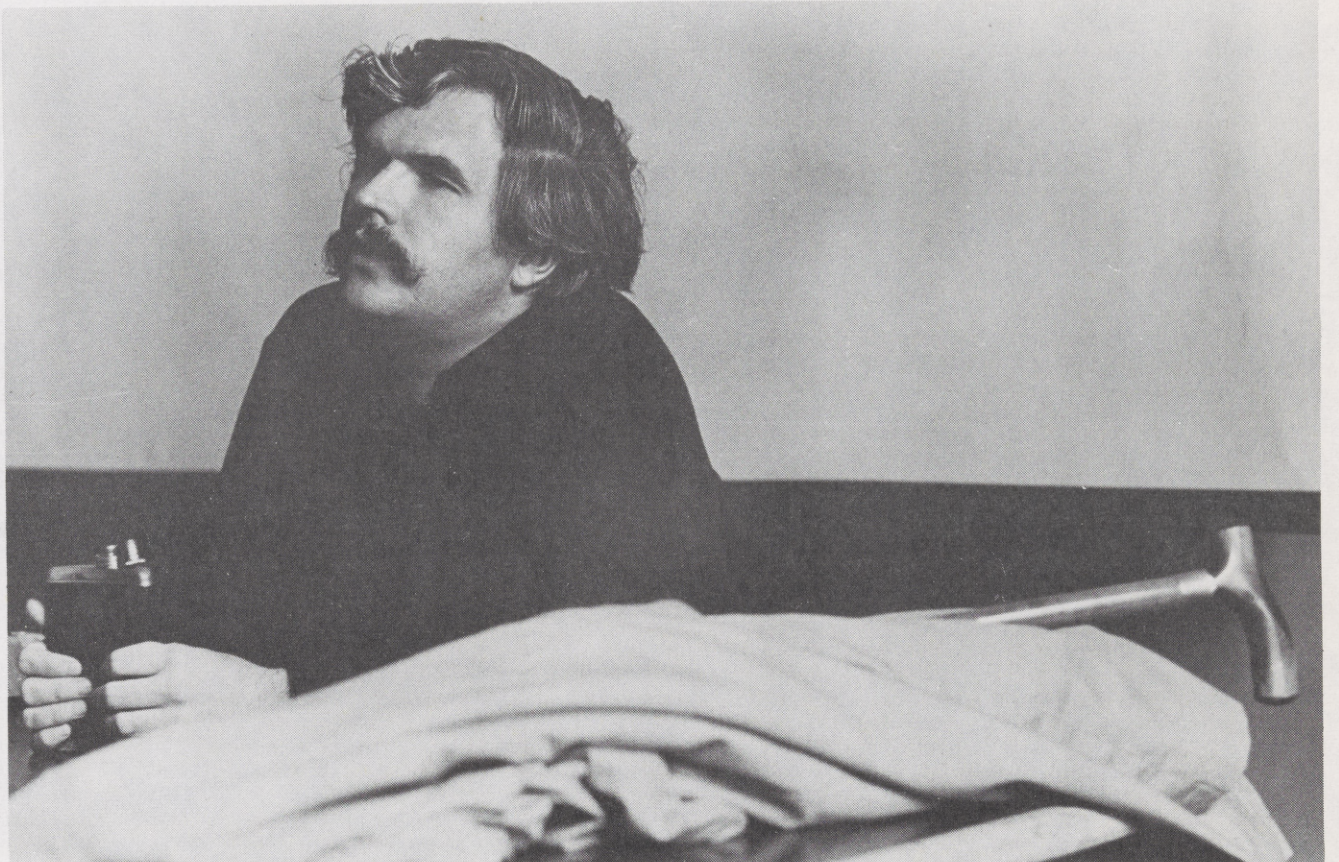
## MAY 15 JON JOST'S "SPEAKING DIRECTLY: SOME AMERICAN NOTES" FEATURING JON JOST IN PERSON!

"SPEAKING DIRECTLY: SOME AMERICAN NOTES, Jon Jost's latest film and first feature, is highly cinematic anti-cinema. more purposefully than Godard, Jost uses the power of film to challenge our media-based, societally-fostered perceptions of ourselves and our surroundings. He does so not by haphazardly attacking the standard forms of film, but by creating an entirely new form--the filmed self-portrait. By continually reminding us that the film we are watching is a man-made construct, Jost is at the same time able to indicate clearly that the interpretations he arrives at in his films are his own, and are not natural laws.... He probes layer after layer of experience, from physical reality through economic, political, cultural, social and sexual definitions of the world, until he emerges almost on the other side of the individual, recognizing not only how we are all separated, but how we may all be united.... In the end, Jost's analytical approach provides us with more than a glimpse of a highly aroused, energetic, and very human being caught in the trap of a self-deceiving society. This is the ultimate contrast of Jost's work--that this same humanity of the film-maker, revealed to us by his very analytical mechanistic approach, is the force which makes that approach work and work powerfully. Out of the elements of contradiction and disunity, Jost has fashioned an integrated whole far superior to the sum of its already considerable parts."

Pierre G. Dunn, Film Quarterly

"Jost examines the relations between our personal lives, U.S. international politics, the media, modes of discourse, and our relation to our geography, our towns and landscape.... Jost's success in SPEAKING DIRECTLY is that he translates into cinematic, political and American cultural terms the age-old theme of autobiographies--the meeting of one person's thoughts and aspirations with historical reality."

Julia Lesage, Jump Cut



Stan Brakhage



Jack Smith's FLAMING CREATURES

## MAY 22 TWO UNDERGROUND FILM CLASSICS "FLAMING CREATURES" by JACK SMITH "BLONDE COBRA" by KEN JACOBS

"It is a world of flowers of evil, of illuminations, of torn and tortured flesh; a poetry which is at once beautiful and terrible, good and evil, delicate and dirty." Jonas Mekas, Village Voice

"FLAMING CREATURES" Directed by Jack Smith. The "plot" includes various androgynous people pursuing one another, a mock orgy, an earthquake, and dancing to odd, pre-fashionable music, all brilliantly impregnated by the spell of Jack Smith's vision. "In FLAMING CREATURES, Smith has graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained for the first time in motion pictures a high level of art that is absolutely lacking in decorum; and a treatment of sex that makes us aware of the restraint of all previous film-makers.... He has lit up a part of life, although it is a part which most men scorn. No higher single praise can be given an artist than this, that he has expressed a fresh vision of life"-- Film Culture's Fifth Independent Film Award. 45 minutes

BLONDE COBRA featuring Jack Smith, images gathered by Bob Fleischner, sound-film composed by Ken Jacobs. "BLONDE COBRA, undoubtedly, is the masterpiece of the Baudelairean cinema, and it is a work hardly surpassable in perversity, in richness, in beauty, in sadness, in tragedy. I think it is one of the great works of personal cinema, so personal that it is ridiculous to talk about "author's" cinema.... I don't know of any other art today that has been pierced by a more heart-breaking cry than the one than the one we hear in BLONDE COBRA."--Mekas. Jack Smith's manic & anarchic humor flows throughout. B & W and Color, 25 minutes 1959-63

Open screening: BABYLON by Hisham Elernory. A "daring" experiment in operatic cinema, from an ancient Mesopotamian legend, with music by Verdi and Paul Horn. 24min.



Herb de Grasse as Dr. Petronius

## MAY 29 BAYAREA PREMIERE OF HERB DE GRASSE'S "DR. PETRONIUS, SEDUCER OF WOMEN" FEATURING HERB DE GRASSE IN PERSON!

"DR. PETRONIUS, SEDUCER OF WOMEN" (1974) 55 min.

The Canyon premiere of Herb de Grasse's latest film; this is Herb's funniest film to date and we feel it is the first long film of his to fully reflect his variously diabolical & insane intelligence. "DR. PETRONIUS, SEDUCER OF WOMEN... a vile, evil, vulgar, insidious, tale set in 1895; a prototype in tintype color of the old melodrama, except that the "villain" is not the villain, the "hero" is not the hero and the "heroine" is not the heroine. It's also what could be described as an erotic movie only the wrong people seem to be making it with the wrong people. It's a real dirty movie, but one should remember that flowers grow out of dirt." -- Herb de Grasse

also:  
FILM WATCHERS (1974) 5 min. --  
a candid lecture to the audience,  
TWO FILMS I NEVER MADE (1973) 4 min. --  
so funny you'll be wondering why Irb never made them,  
THE ORGANIC VAMPIRE (1973) 7min. --  
Melvin the vampire repents and becomes a vegetarian,  
SATANS GURU (1970) --  
the insidious adventures of the false guru Ego and his assistant Dogma, who get so bored that they call up Satan.  
The film-maker will be present to discuss his films at the completion.

THURSDAYS 8:30 DOOR \$1.75  
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For information call 332-1514